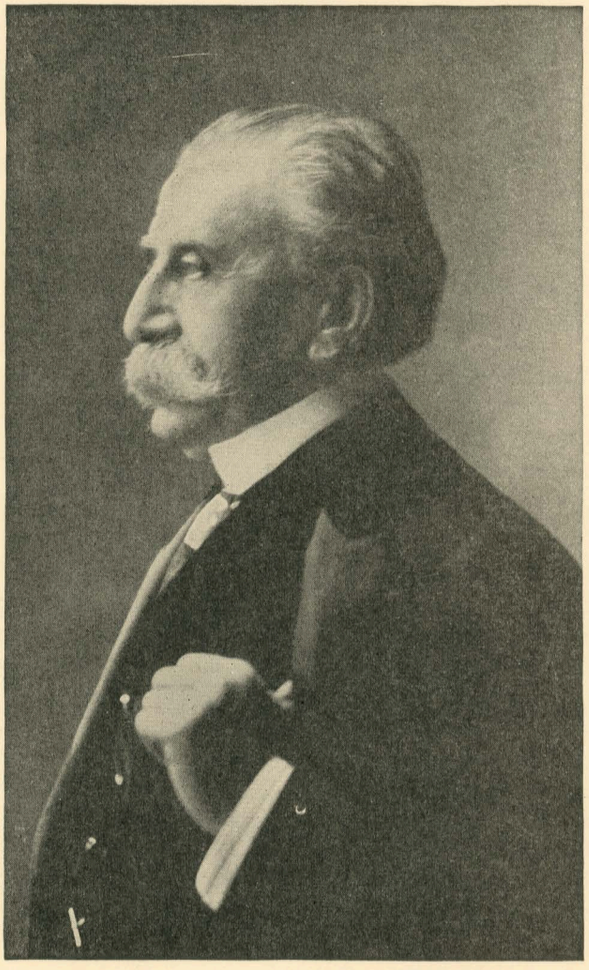
ÉTINCELLES

Op. 36, No. 6

By

MORITZ MOSZKOWSKI



BIOGRAPHICAL SKETCH AND GLOSSARY

REVISED EDITION WITH FINGERING, PEDALING, PHRASING, AND INSTRUCTIVE ANNOTATIONS ON FORM AND STRUCTURE, AND INTERPRETATION

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ÉTINCELLES

Biographical Sketch—Moritz Moszkowski

Born, Breslau, Germany, Aug. 23, 1854

Died, Paris, France, March 9, 1925

MORITZ MOSZKOWSKI'S father, a Polish gentleman of independent means, early recognized his son's musical talent. Moritz received piano lessons at home and then was sent to the Dresden Conservatory and later to the Conservatories of Stern and Kullak in Berlin. At 19 he gave his first piano recital in Berlin. His success was immediate and encouraged him to tour Europe. He soon became widely known as a brilliant concert pianist. He also won distinction as conductor of his own compositions. Throughout his career he devoted much of his time to composition. He was also a very successful piano teacher. He made Berlin his home until his forty-third year. He then established himself in Paris, staying there until his death.

Moszkowski's most famous compositions are his *Spanish Dances* originally written for the piano four hands and ultimately transcribed for piano solo and for symphony orchestra. His piano compositions are all very pianistic and brilliant. The *Valse brillante in A-flat, En Automne, Guitarre, Valse in E, Serenata, Caprice Espagnol,* and this composition are his best known pieces.

Form and Structure: This composition is in Composite Song-Form. The key is B-flat major. Part One consists of two sixteen-measure periods. The first is in B-flat major but ends on the dominant of D minor (meas. 1-16). The second is in F-major (meas. 17-32). Part Two contains two distinctive sixteen-measure periods with repetitions and extensions. The first period is in B-flat minor but ends on the dominant of D-flat major (meas. 33-48). This theme is repeated in G-flat major but in the last two measures slips into F-major (meas. 49-64). The second period is in B-flat major for the first eight measures and in E-flat major the last eight measures (meas. 65-80). It is then extended by means of a series of sequences forty-eight measures more ending on the dominant of B-flat major (meas. 81-128). Part One and Part Two are to be repeated. Part Three repeats the first sixteen-measure period of Part One (meas. 129-144). The first four measures of the next period are stated twice (meas. 145-152). A sequential development then follows which leads into the Coda (meas. 153-168). The brilliant Coda is forty-five measures long and brings the piece to a very effective conclusion (meas. 169-213).

Interpretation: "Étincelles" is a French word meaning "sparks." The suggestion, in the first eight measures, of flying sparks and the sudden flaring up of the flame is particularly vivid. The effect of this composition is largely dependent upon the achievement of a delicately, crisp staccato. All staccato parts should be played with the whole arm. The wrist should be relaxed, the fingers well rounded. The vibrating motion of the whole arm will serve to impel the fingers toward the keys and away from them. The accents at the last beat in meas. 21-24 may be secured by a drop of the wrist. The careful observance of the *poco ritardando* indicated at meas. 47, 63, 72, and 80, will prevent a too mechanical rendition of these sections. The theme beginning at meas. 65 should be started a bit slower than *a tempo* and then worked up to speed. This will heighten the

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giocoso effect. A *quasi* music-box effect should be striven for in meas. 169-176. The echo effect in the measures following should be clearly realized. The running passages beginning at meas. 185 may be likened to dancing flames. They should go very smoothly with just a touch of brilliancy at the end. The final section in double thirds (meas. 201-209) should be played with the utmost lightness. The last dying sparks (meas. 210-213) with the most delicate touch possible. It is imperative that the pedal releases be made precisely as indicated. The exact observance of the pedaling indicated will insure a crisp and sparkling rendition of this charming composition. (In order to prevent a possible misunderstanding of the D. S. at meas. 129, the playing order of this composition follows: Meas. 1-32; repeat meas. 1-32; meas. 33-129; repeat meas. 2-129; meas. 130-213.)

Glossary

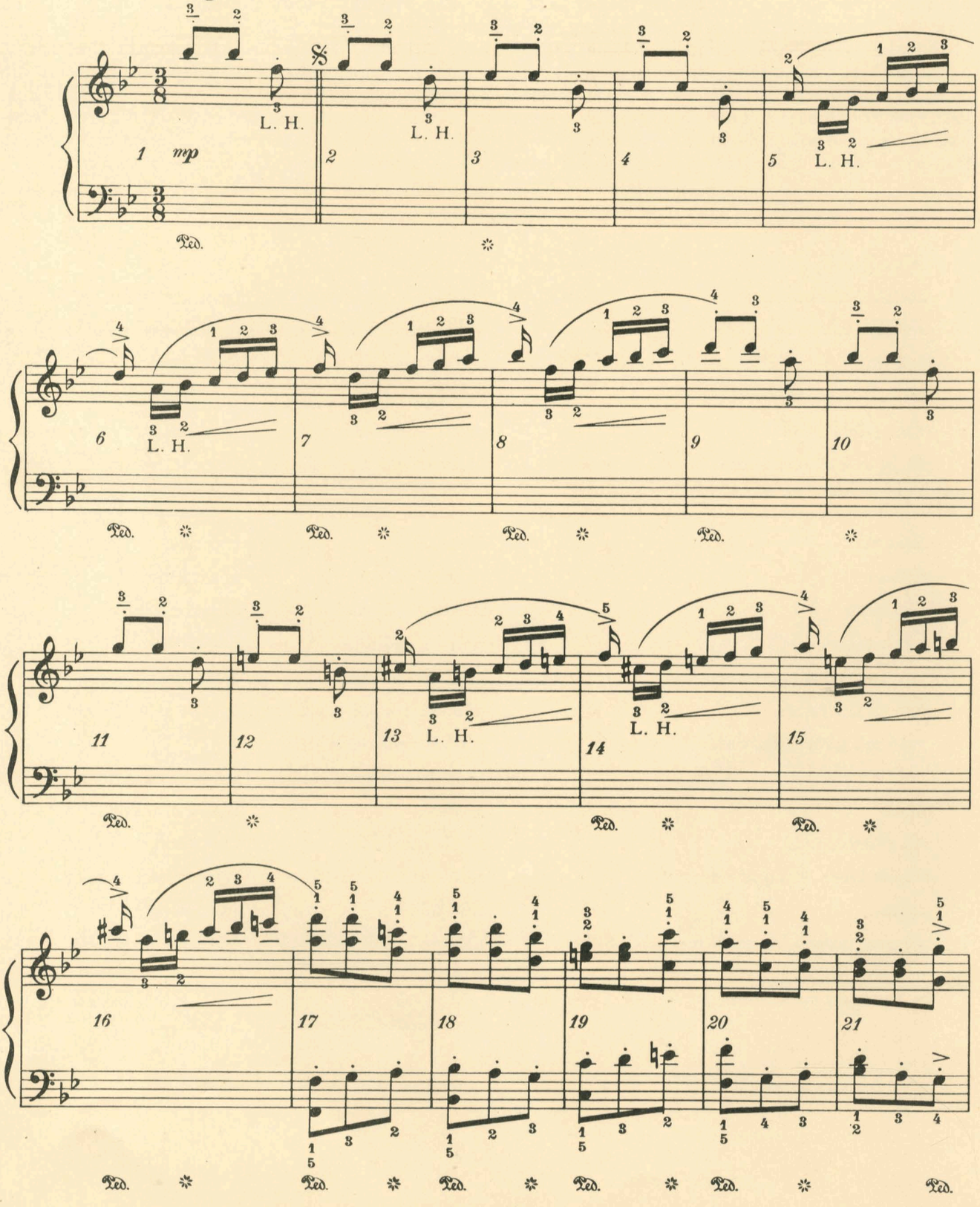
Moszkowski	pronounced	Mŏsh-kôf′-skĭ	
accell. (accelerando)	"	ăt-tshĕl-ĕr-rän′-dō	(gradually faster)
Allegro scherzando	"	äl-lā′-grō skĕr-tsän′-dō	(quick and playfully)
a tempo	"	ä tĕm′-pō	(in time)
cresc. (crescendo)	"	krê-shĕn′-dō	(gradually louder)
dim. (diminuendo)	"	dĭ-mĭn-ů-ĕn′-dō	(gradually softer)
D. S. senza repetizione (Dal segno senza repetizione)	"	Däl sān′-yō sĕn′-tsä rĕ-pā-tē-tsē-ō′-nĕ	(repeat from the sign; but without further repetition)
Étincelles	"	ā-tĭn-sêl	(sparks)
giocoso	"	jē-ō-kō′-zō	(playfully)
misterioso	"	mēs-tĕr-ē-ō′-zō	(mysteriously)
molto piano	"	mōl′-tō pē-ä′-nō	(very soft)
ppp (pianississimo)	"	pē-ä-nĭs-ĭs′-ĭ-mō	(extremely soft)
piu f (piu forte)	"	pēē′-o͞o fôr′-tā	(more loudly)
poco rit. (poco ritardando)	"	pō′-kō rē-tär-dän′-dō	(gradually, somewhat slower)
presto e volante	"	prĕs′-tō ā vō-län′-tĕ	(very fast and flying)
quasi	"	kwä-zē	(in the manner of)
rit. (ritardando)	"	rē-tär-dän′-dō	(gradually slower)
sempre stacc. (sempre staccato)	"	sĕm′-prā stä-kä′-tō	(always detached)
subito	"	so͞o′-bē-tō	(suddenly)
un poco marc. (un poco marcato)	"	o͞on pō′-kō mär-kä′-tō	(a little emphasis)
volante delicatiss. (volante delicatissimo)	"	vō-län′-tĕ dĕl-ē-kä-tēs′-sē-mō	(flying, with extreme delicacy)

Etincelles

Edited by Ernst C. Krohn

MORITZ MOSZKOWSKI, Op. 36, No. 6

Allegro scherzando



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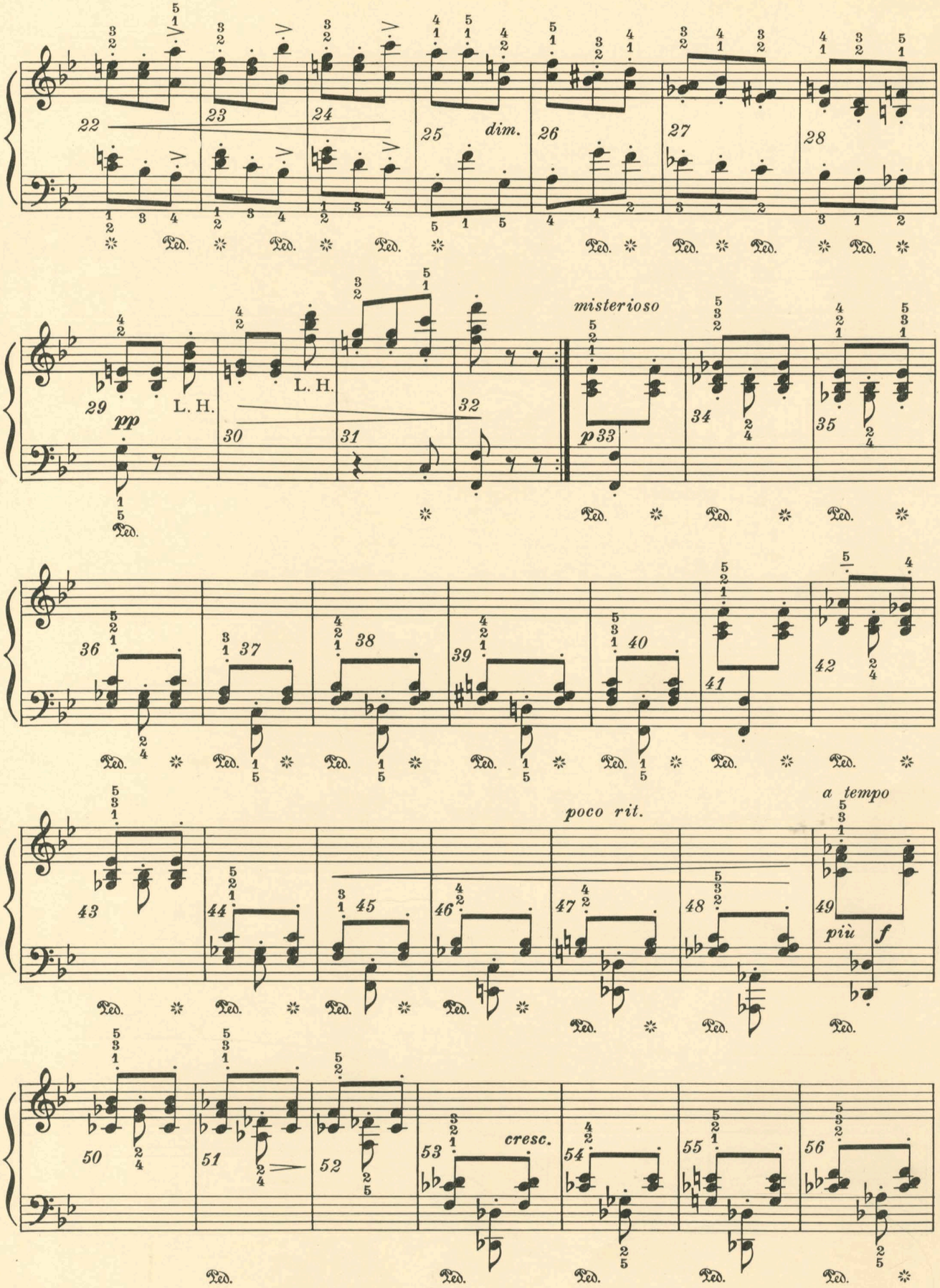
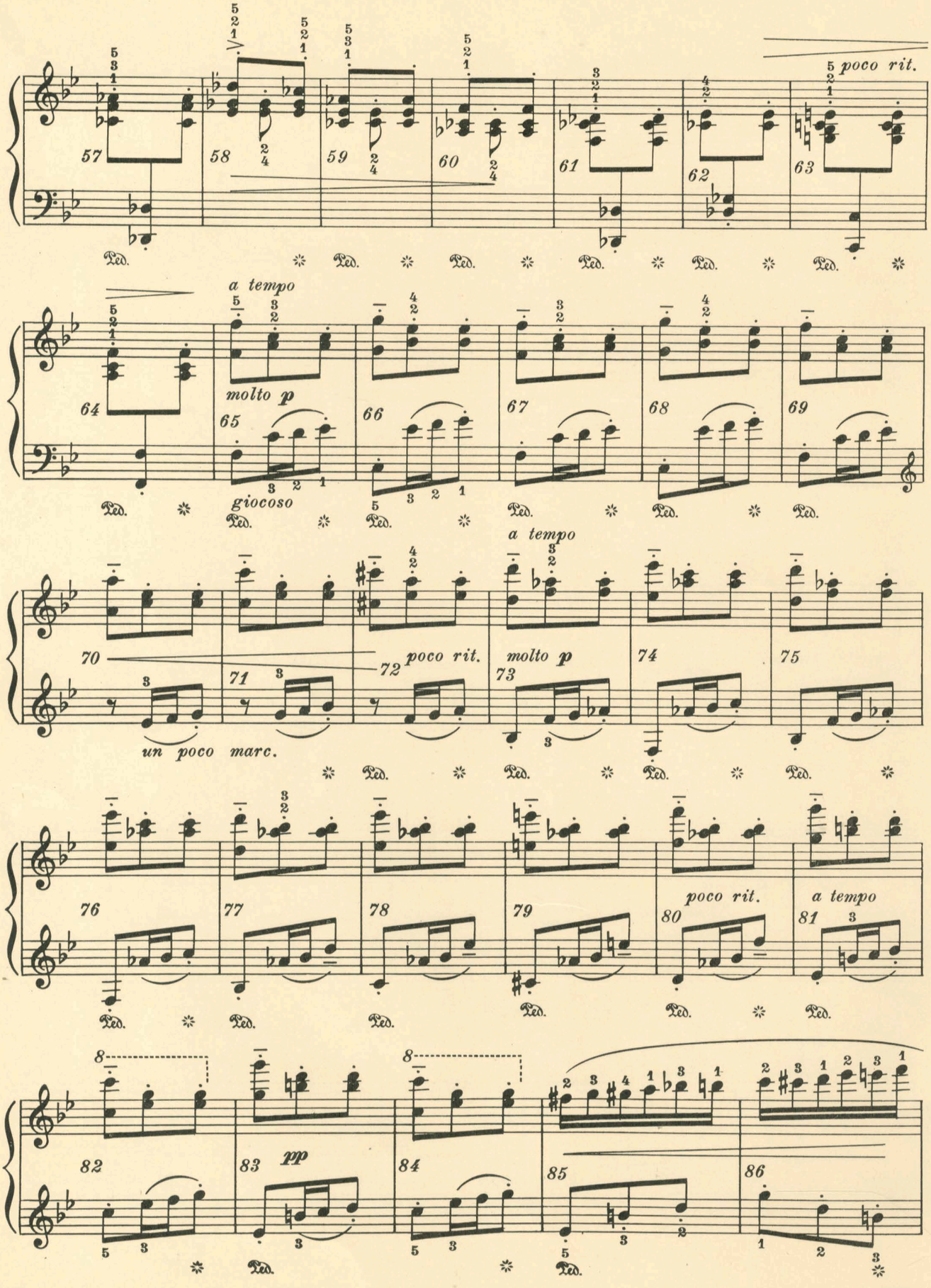
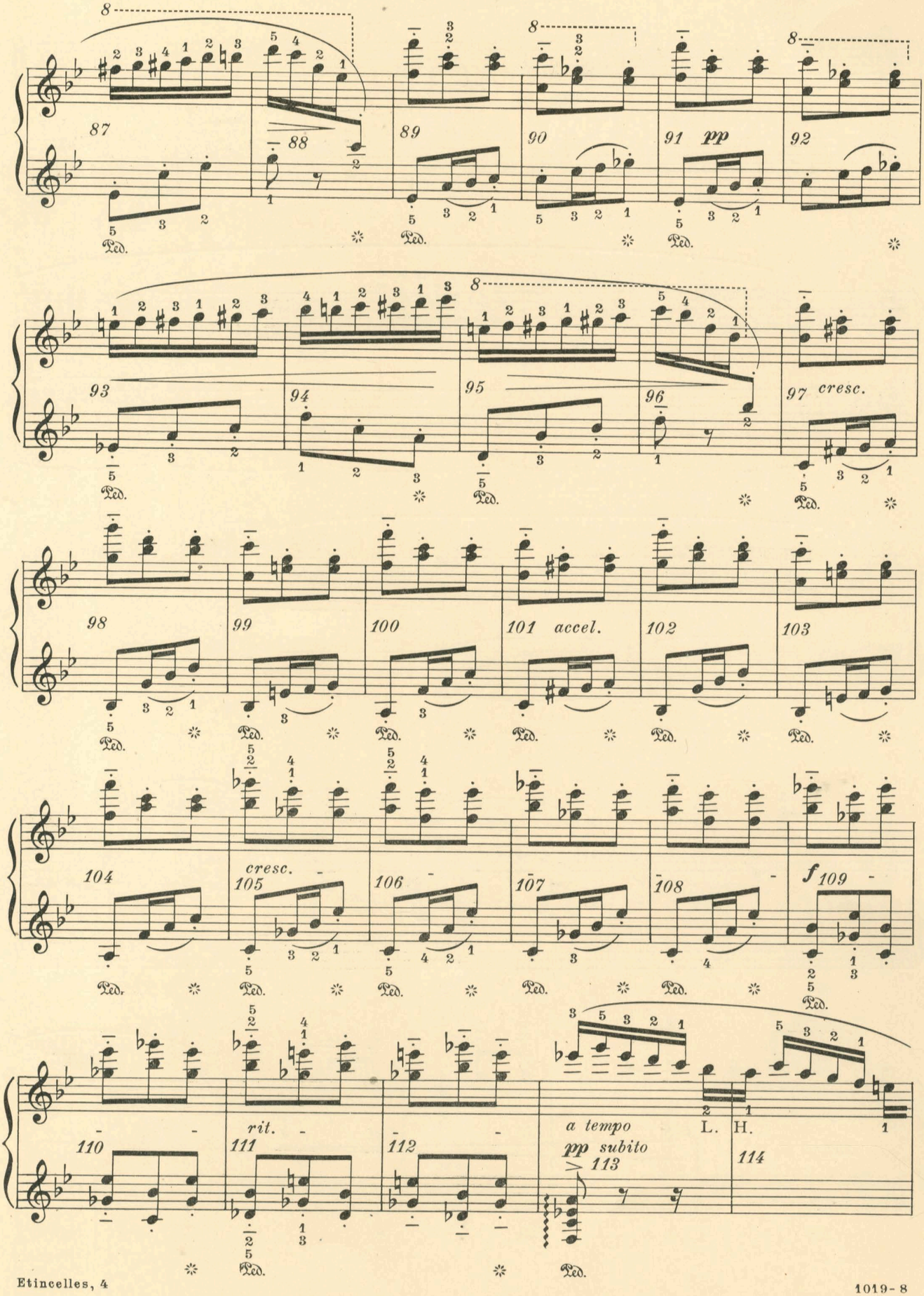
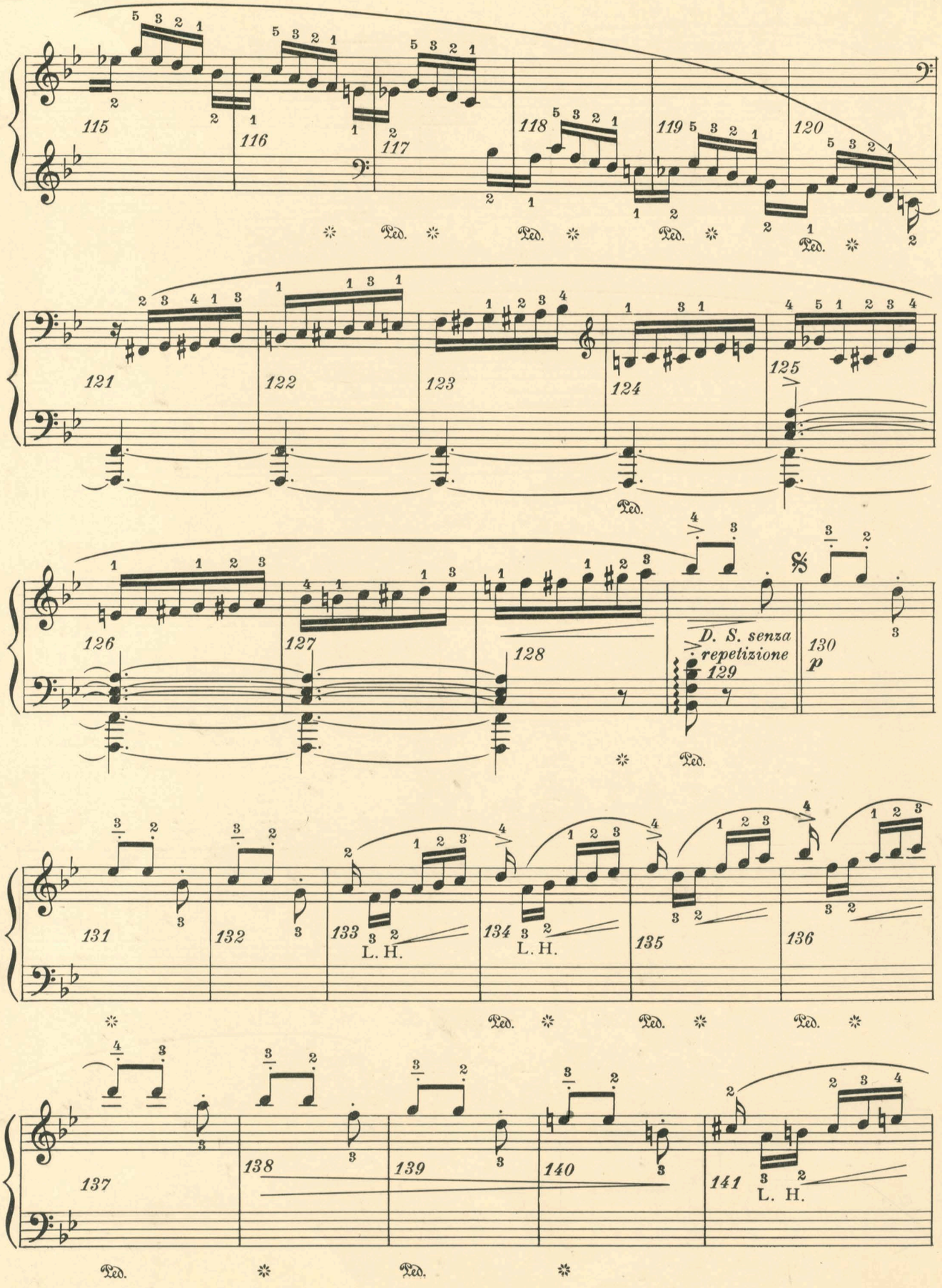

22
23
24
25
dim.
26
27
28
29
pp
L. H.
L. H.
30
31
32
misterioso
p 33
34
35
36
37
38
39
40
41
42
43
poco rit.
a tempo
44
45
46
47
48
49
più
f
50
51
52
53
cresc.
54
55
56
Ped.


poco rit.
a tempo
molto p
giocoso
a tempo
poco rit.
molto p
un poco marc.
poco rit.
a tempo
pp


87
88
89
90
91 pp
92
93
94
95
96
97 cresc.
98
99
100
101 accel.
102
103
104
cresc.
105
106
107
108
f 109
110
rit.
111
112
a tempo
pp subito
113
L.
H.
114
Ped.


115
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121
122
123
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125
126
127
128
D. S. senza repetizione
129
130
p
131
132
133
L. H.
134
L. H.
135
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137
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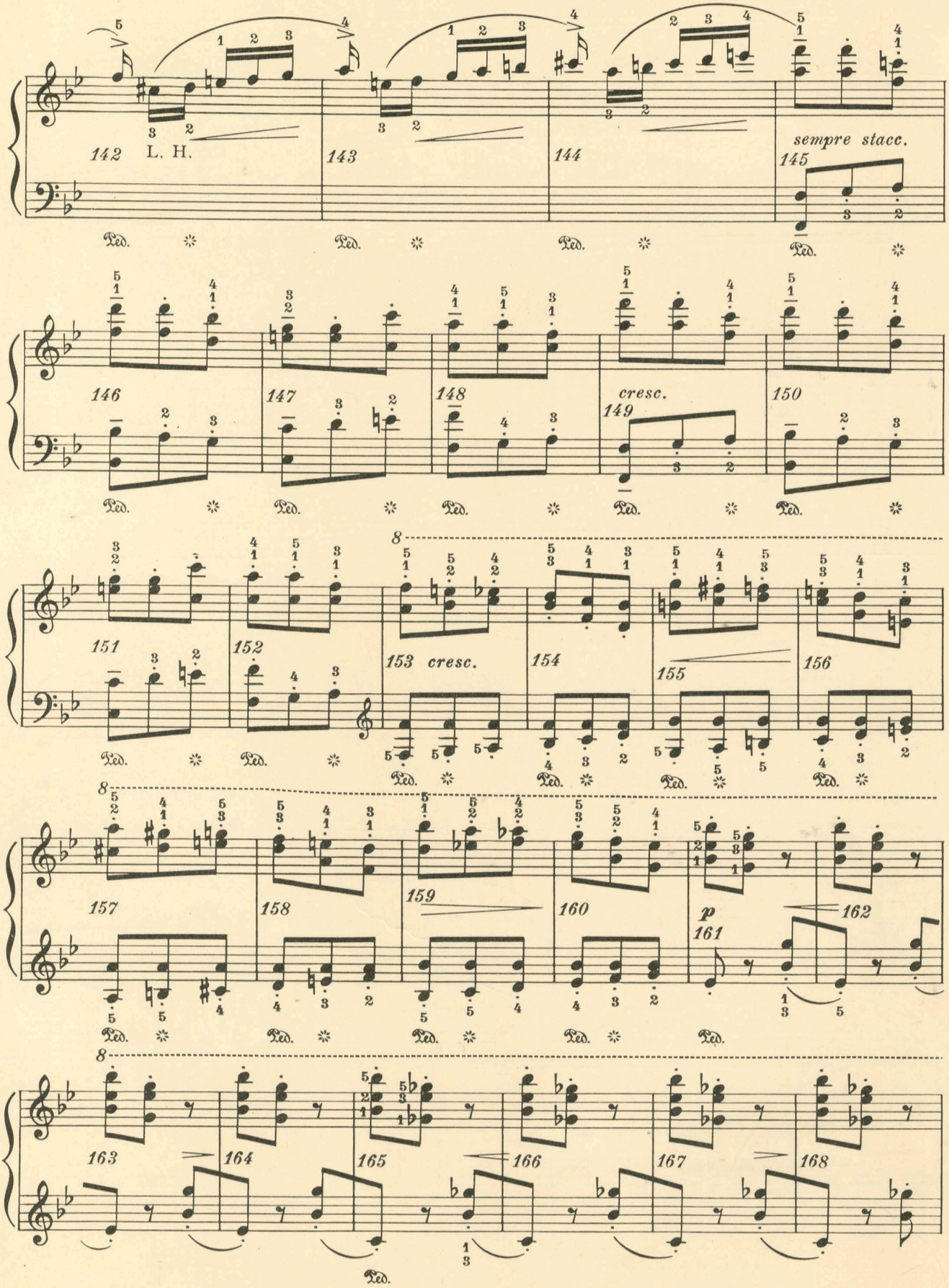
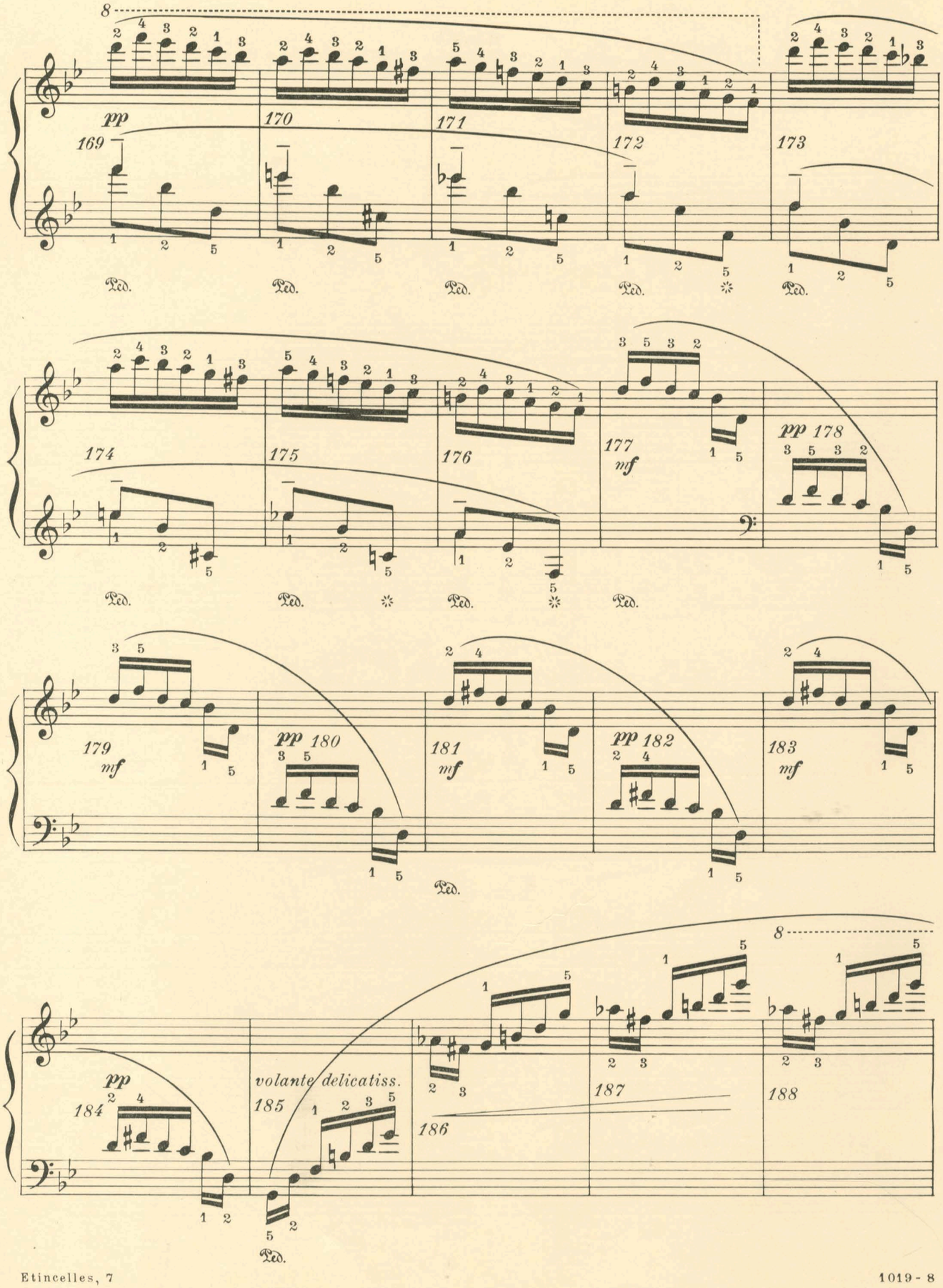
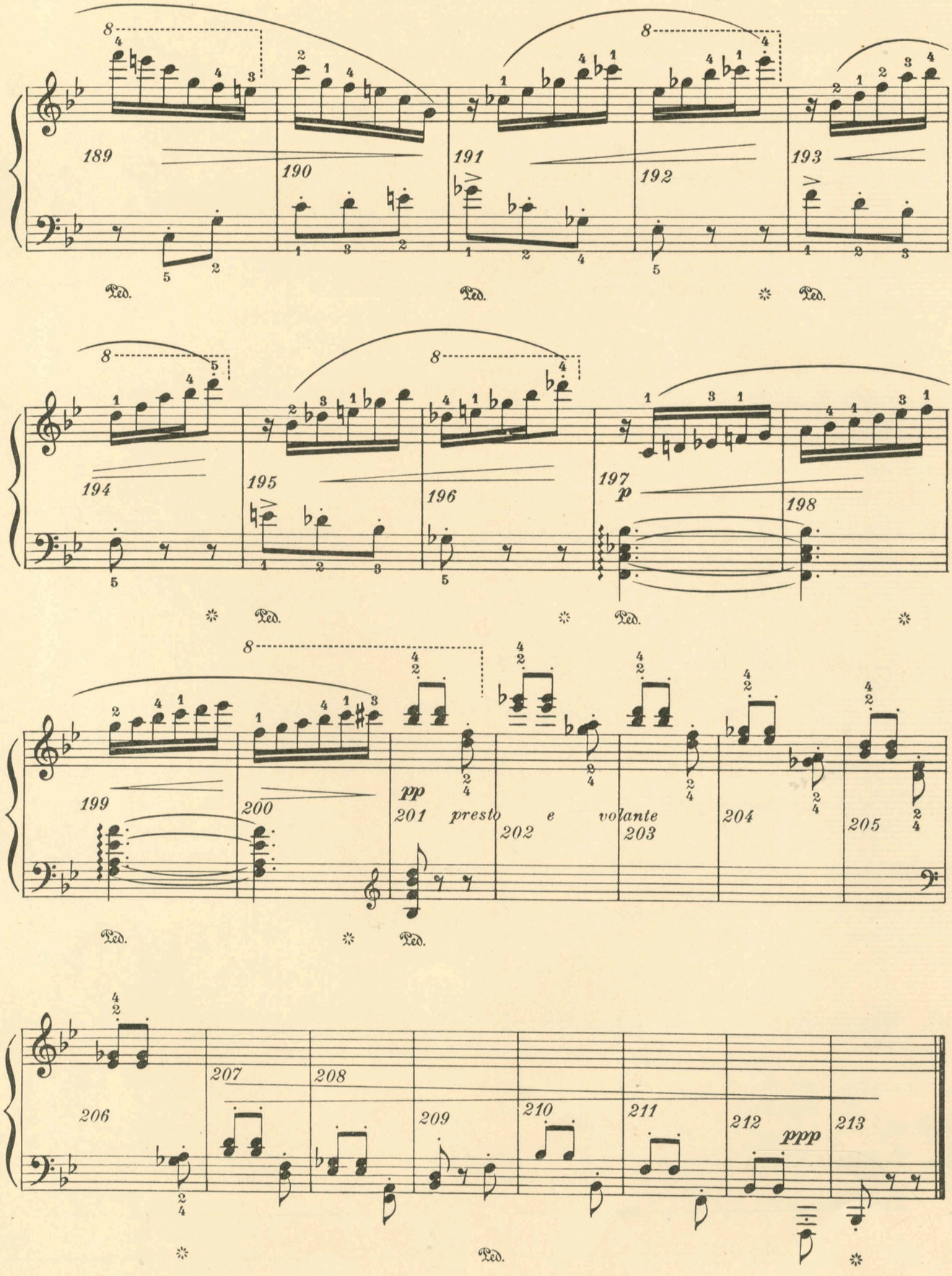
139
140
141
L. H.


142 L. H.
143
144
sempre stacc.
145
146
147
148
cresc.
149
150
151
152
153 cresc.
154
155
156
157
158
159
160
p
161
162
163
164
165
166
167
168
Ped.


8
pp
169
170
171
172
173
Ped.
174
175
176
177
mf
pp 178
179
mf
pp 180
181
mf
pp 182
183
mf
pp
184
volante delicatiss.
185
186
187
188


189
190
191
192
193
194
195
196
197
p
198
199
200
pp
201 presto e volante
202
203
204
205
206
207
208
209
210
211
212
ppp
213
Ped.

Recitation Questions

1. What nationality was Moszkowski?
   Ans.

2. Name his most famous compositions.
   Ans.

3 What particular technical problem does this piece present?
   Ans.

4. What does the first theme suggest?
   Ans.

5. Explain the meaning of *D. S. senza repetizione.*
   Ans.

6. How should the staccato parts be played?
   Ans.

7. What is the meaning of *Etincelles?*
   Ans.

8. How may a mechanical rendition of the middle part be avoided?
   Ans.

9. What is the principal function of the pedal in this piece?
   Ans.

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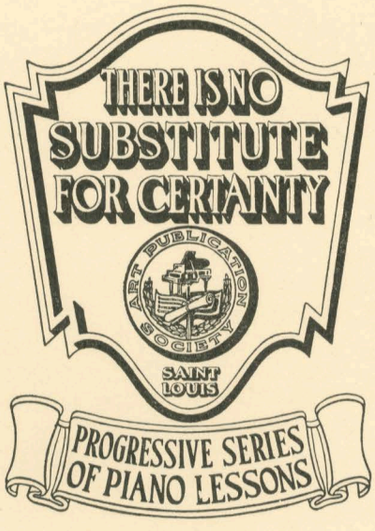
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